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REVIEWS AND BOOK NOTICES.

Étude sur les Bucoliques de Virgile, par A. CARTAULT. Paris, A. Colin et Cie., 1897. Pp. viii + 507, 8vo. Fr. 5.

The purpose of this book, as announced in the preface, is to sift out the facts of Virgil's early life, and to trace the development of his poetic talent.

The first chapter (pp. 1-50) treats of the youth, the protectors and the friends of Virgil. It is manifest that the ancient commentators and biographers knew very little about the poet's life up to the time when he became a protégé of Octavian. Prof. Cartault examines their various statements, rejecting much that is impossible or absurd, and much that is inconsistent with the Eclogues themselves. He rejects the tradition that the Eclogues were written at the suggestion of Pollio: as early as the second half of the year 44 Virgil was already composing rustic "studies" (Ecl. IX 46-50), whereas he was not introduced to Pollio until the year 42. The words "Accipe iussis carmina coepta tuis," Ecl. VIII 11, need not refer to the entire collection, but only to the single poem. Any influence which Pollio exerted upon Virgil during this period was probably by way of urging him to attempt a loftier style: III 84 Pollio amat nostram, *quamvis est rustica*, Musam; IV 2 Non omnis arbusta iuvant; VI 2 neque erubuit silvas habitare.

Prof. C. rejects also the tradition that Virgil obtained from Octavian the restitution of his farm, at the instance of Pollio, Varus and Gallus. It was under the rule of Varus, not of Pollio, that the distribution of lands to the veteran soldiers took place, and it is unlikely that either Pollio or Gallus was in a position to show Virgil any effectual kindness in the matter. The poet probably hoped at first to receive such assistance from the new governor Varus, but he seems to have hoped in vain. The sixth Eclogue was addressed to Varus merely as a welcome to the new governor, not in gratitude for a great favor received. Incidentally, M. Cartault points out that the poem of Gallus on the "grove of Grynium" (Ecl. VI 72) was an earlier composition than his elegies, and was imitated, not from Euphoriion, but from Hesiod. His elegies (Ecl. X 50 ff.) were imitated from Euphoriion.

The second chapter (pp. 51-77) discusses the order and date of the Eclogues. The traditional order, which was probably fixed by Virgil himself, is not the chronological order. The tenth is in its proper place: "Extremum hunc concede," etc. The 'Tityrus' Eclogue is placed first out of compliment to Octavian. The

arrangement of the others shows some regard to the order of their composition, but is in the main a "literary" arrangement, monologue and dialogue alternating. The probable order of composition is II, III, V, VII, IV, VI, VIII, I, IX, X. The opinion that the ninth is older than the first is due to a false interpretation of the first, which sees in that poem an expression of gratitude for the restoration of Virgil's property. Virgil was only once ejected from his farm, and that ejection was final. In the first Eclogue there is no question of a 'restitutio,' but of a promised 'servatio.' Unfortunately, the poet's feeling of security was not justified by the event. The lines in Geor. IV 565-6, "*carmina qui lusi pastorum audaxque iuventa, Tityre, te patulae cecini sub tegmine fagi*," are perhaps intended to indicate that, in spite of its position in the published collection, the 'Tityrus' Eclogue was written comparatively late. These lines seem to make an intentional contrast between the earlier, purely 'literary' Eclogues (cf. 'lusi,' and 'carmina pastorum') and the poem in which Virgil set forth the actual experiences of his neighbors and himself. The "boldness of youth" consisted in emphasizing the injustice done to the farmers of Mantua and Cremona in the confiscation of their lands.

Then follow ten chapters, devoted one to each Eclogue (pp. 78-408). These chapters are mainly concerned with the interpretation of the poems, and little attention is paid to questions of grammar or metre: "*il ne faut point mêler les divers genres d'études.*" The length of the book may seem to be out of proportion to its restricted scope, but it is never diffuse, and every page is interesting. There are a number of conjectures and other textual notes scattered through the volume; to mention only one, the author proposes to read in Ecl. VII 19-20, "*alternos*—(Musae me nosse volebant)—*Hos Corydon, illos referebat in ordine Thyrsis.*" The relation of each Eclogue to Theokritos, and to the earlier Latin poets, is carefully studied, and an attempt is made to point out amid the manifold borrowings and imitations the real originality of Virgil, and the stages of his progress in his art. Prof. C. nobly rejects the impious suggestion that "*omnia vel medium fiat mare*," Ecl. VIII 58, is a mistranslation of Theokr. I 134 *πάντα δ' ἑλλά γένοιτο*, and shows that it is unlikely that Virgil had the reading *ἐνάλια γένοιτο*. All the details of the Theokritean passage (I 132 ff.), which is here imitated, have been changed. The mention of the sea follows naturally upon the mention of Arion and the dolphins, in the preceding line, and the "open sea" was the Roman poet's "abomination of desolation." On p. 91, l. 8, 'Corydon' is a slip of the pen for 'Alexis.'

The last chapter of the book (pp. 409-502) discusses the "réalités rustiques" in the Eclogues and in the first eleven Idylls of Theokritos. The Sicilian poet gives a greater abundance of details concerning the care of flocks and herds. His characters are regularly mere shepherds or herdsmen; Virgil often intro-

duces the small proprietors of Lombardy. The scenery of the Eclogues has much in common with that of the Idylls, but the two poets have lived in different countries, and this difference is perceptible in their poems. Thus Virgil speaks less frequently than Theokritos of springs and mountains, more frequently of rivers, forests ('silvae,' always pl.) and cultivated fields. He has not borrowed either the flora or the fauna of Theokritos; there are imitations of detail, but he is in general independent here. He is most independent of all in the matter of plants, most dependent in matters of music and poetry.

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The Captives and Trinummus of Plautus, with Introduction and Notes. By E. P. MORRIS, Professor of Latin in Yale College. Boston, U. S. A., and London, Ginn & Company, 1898.

The volume containing the Captivi and Trinummus of Plautus, which Prof. Morris contributes to the Ginn *College Series*, will well fulfil its purpose, announced in the preface, of giving "real help to college classes"; but more advanced students, while missing the fulness of discussion and illustration exhibited by the editor's Pseudolus, may often find these brief notes suggestive and instructive, and cannot fail to derive much pleasure and stimulus from the Introduction. The observations there made on the talent and style of Plautus, §§7-12, and on the character of the Captivi and its probable relation to the Greek original, §51, are valuable not only for the nice critical discernment which inspires them, but for the aptness and finish of the language in which they are expressed. It is pleasant to find that Prof. Morris, who once spoke, as others have done, of the injustice shown by Horace to Plautus, here puts himself by implication rather at the point of view of the later poet, who, after all, had over us the advantage of possessing Menander.

For the text Prof. Morris has in the main followed Goetz and Schoell, differing from them "not infrequently to get a readable text and less often to get correct meter." The former motive might have induced him to receive *incipisso*, Capt. 532, into the text, instead of merely remarking in the note that it is obviously the correct reading. It is of interest to notice that he retains *hi* in Capt. prol. 2; the retention of *suadeam*, v. 237, as to which he has admitted (A. J. P. XVIII, p. 135) that it is "not above suspicion," seems to represent the triumph of theory over caution. The term "potential" is as unsatisfactory for explanation here as at v. 892, where Prof. Morris in his note follows Brix, while referring to §296 of the Introduction, where he remarks that "quom causal-adversative may have the subjunctive" in Plautus. This is surely more reasonable than to hold that *iurem* may be translated as if it were *iurare possum*. Brix lays stress upon *sancte*, but Ergasi-